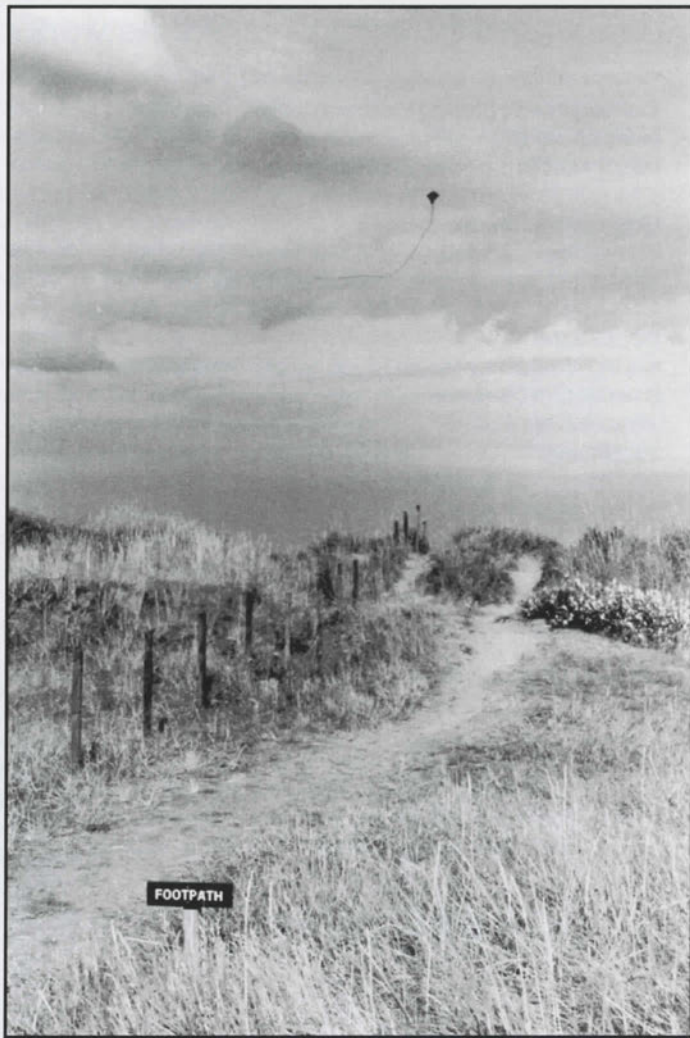


● Scottish
● Photographers

NOTES Spring 2008



Scottish Photographers is a network of independent photographers in Scotland.

Contacting *Scottish Photographers*

www.scottish-photographers.com

info@scottish-photographers.com

Organiser and Editor:

Sandy Sharp 33 Avon Street Motherwell ML1 3AA

01698 262313 sandesharp@compuserve.com

Accountant:

Stewart Shaw 13 Mount Stuart Street Glasgow G41 3YL

0141 632 8926 stewart.shaw@mypostoffice.co.uk

Webmaster

George Logan Balmoon Cottage Cargill PH2 6DS

01250 883211 george@scottish-photographers.com

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Cover picture. Sandy Sharp: The beach at St Andrews c1990

WELCOME TO THE SPRING ISSUE of *NOTES* for *Scottish Photographers*. The cover picture might lead you to believe that a kite is being flown. Perhaps it is. A friend remarked that there are times when you could be forgiven for thinking that photography in Scotland had actually died. An extreme view, but one view which the speaker justified with a backward glance to the eighties, a time, they say, of great photographic optimism. *Stills* was presenting inspiring exhibitions, departments of photography were being set up in the art schools, the *Corridor Gallery* was a place for talented workers to show their work, Gloria Chalmers and Jane Brettle had opened the *Portfolio Gallery* in Edinburgh and published a genuinely Scottish magazine of the same name while in Glasgow there appeared the *Glasgow Photography Group* quickly followed by its gallery, *Street Level*. Now the agenda has changed. *Stills* and *Street Level* continue with their individual programmes but *Portfolio* and the *Corridor* have gone. Photography has polarised into big shows which major galleries occasionally mount while at the same time the 'middle tranche of talented amateurs' hunts about for walls in restaurants and cafes to show their work. We still remember when Malcolm Hill and Keith Ingham exhibited in the *Third Eye Centre*, something that is inconceivable in the space which is now redesigned and rebranded as the 'CCA'.

Our Contributors: Peter Goldsmith is our veteran English-Fifer who combines a comprehensive account of the *Corridor Gallery* with a rallying cry to a new generation. Where in Scotland do graduates of photography schools exhibit when they enter the real world? Shows are as rare as hen's teeth. There is a crying need for sympathetic spaces where individuals can show their work. And not safe work that is easy on the eye, but work which takes risks and eschews comfortable agendas.

NOTES has never had the luxury of a theme. Its only editorial policy is to publish and encourage independent photography in Scotland. One thing that does keep cropping up in these pages is documentary work. By a coincidence both Chris Leslie and Hugh Walker have made contributions which are startlingly similar. And so we have a mini-theme which might be construed as 'man's inhumanity to man'. Chris, who made a presentation at one of the *Street Level* meetings, is one of a number of contemporary Scottish documentarists who, together with David Gillanders, Jeremy Sutton-Hibbert and others, is keeping the great documentary flame burning. We hope to expand on this theme in a future edition. Hugh Walker travelled to Cambodia and came back with images of an ancient heritage that uncannily echo contemporary evidence of the horrors of the Khmer Rouge. Thanks to: Stewart Shaw, a Dundonian Glaswegian who is our accountant and resident reviewer; Douglas May, golfer, traveller and pillar of the Edinburgh legal establishment; George Logan our web master; and Michael Petersen our most northerly member, who travelled all the way from Orkney to Edinburgh last year to attend the *Stills* event with John Blakemore.

Apology. Sometimes things go wrong. But you don't seem to get cross about it and we are always ready to say sorry. In the last edition one of Aradne Xenou's triptychs was printed with the wrong side panels. As a way of making amends we reprint it, in monochrome, on page 31. More of Ariadne's work can be seen on the *Source* website: www.source.ie under 'Graduate Photography Online'.

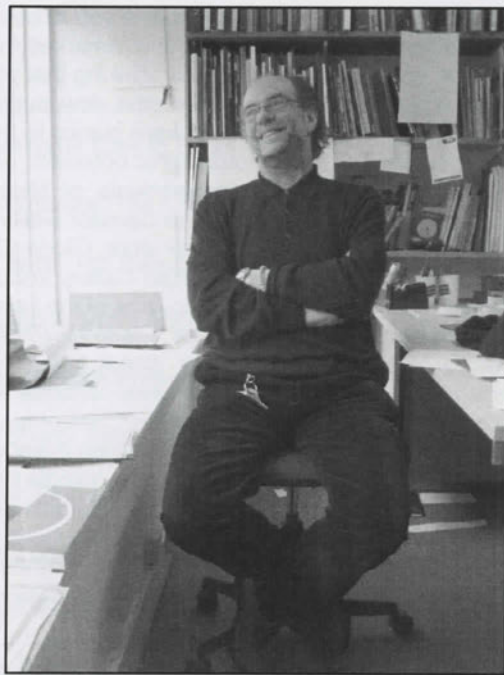
Enjoy the summer. Aren't we due one this year?

Sandy Sharp

David Williams talks to Scottish Photographers

DAVID WILLIAMS is the Head of Photography at Edinburgh College of Art (eca) and is one of Scotland's leading contemporary photographers. Once a professional musician (he often refers to photography and rock and roll in the same breath) his early career after graduating was as a songwriter and performer. Ringo Starr and Tina Turner are just two of the names with which he has been associated, Starr's publishing company having employed him as a songwriter and Turner having recorded a cover version of one of his band's singles. An interest in photography developed from 'snapshots' that he began making around that time. Photography he claims, was "... a complete fluke, an absolute accident!" Really? "Yes," he says, "In some respects, music remains my first love and continues to have a big influence on my photographic practice in terms of its sensibility and atmosphere." Encouraged by a photographic friend he moved on remarkably quickly from snapshot and street photography beginnings and has by now created a very substantial body of work. Over recent years, his newest project has involved several trips to Japan. Both a love of image making and Eastern philosophy have come together and given rise to a series of beautiful and contemplative images. We met one very wet day in Edinburgh.

Where did it all begin? In the beginning was a documentary project *Pictures From No Man's Land*. Made in St Margaret's School for Girls in Edinburgh in the early eighties it might be described as a popular success. An exhibition of the photographs was shown in the old High Street *Still*s thanks to the foresight of its then director, the late lamented Murray Johnstone, and funded by the Scottish Arts Council (SAC) for six months. Yes. For six months! Neither that length of time scale and level of funding or the idea of a young man being let



Sandy Sharp: David Williams, Edinburgh 2008

loose in a girls' school, are imaginable today. Although briefly tempted by offers for similar projects (but in boys' schools!) the next project, *Is: Ecstasies I-XXII*, was a somewhat surprising departure - mysterious dark images ("wee abstract things") apparently made in industrial settings. "Moving on", he says, "from melody to something more rhythmic and jazzy". The new body of work produced a very mixed response - which is a

David Williams talks to *Scottish Photographers*

euphemism of the highest order. To be honest he found many of the reactions of viewers to be quite upsetting. In fact when the pictures were shown at the *Photographers' Gallery* in London the staff offered to remove the comments book, such was the strength of the (negative) response from the capital's audience, accustomed to the socio-political work of Martin Parr and others. However, following the strange ways of the art world, the same pictures had a more receptive response when exhibited in Germany, in the company of works of no less than Andy Warhol and Joseph Beuys. One non-photographer "found hints of the blues", which was encouraging. "Like the blues, the aim of my image making is really quite simple - to celebrate life's inextricably linked paradoxes."

Following these two quite different projects, though both made in the classic monochrome fine print tradition, David began to make work in colour, work of rather an abstract nature which used the sometimes unpredictable ability of conventional film to do more than just faithfully record a scene. They were atmospheric images made on the beach at Portobello - a body of work (*Stillness and Occurrence*) which although completed, was unfortunately adversely affected by subsequent damage to the negatives. Although they were eventually digitally repaired and the project up and running again, the initial impetus had gone. Nevertheless "... they sold quite well! Not in Scotland of



David Williams: *Rue des Blancs-Manteaux, Paris 1989*

"Like the blues, the aim of my image making is really quite simple, to celebrate life's inextricably linked paradoxes".

Scottish photographers. He feels that two greatly undervalued areas of photographic practice are documentary and commercial work. He greatly admires the documentary work of David Gillanders who is "... making sincere and honest work in a traditional manner and to a very high standard, work which will survive", and is sad at the seeming 'disappearance' of Ron O'Donnell whom he, surprisingly, remembers not only as an excellent practitioner in the 'constructed photography' genre, but also as a great docu-

mentarist. Some of the greatest contemporary photographers, he says, can be described as 'commercial', an unexpected comment from someone regarded as a fine-art photographer. As for his own work? "I don't feel particularly Scottish. I happen to live in Scotland but my work tends to be more of a mainstream European or American sort. With a romantic edge to it."

It is clear that no one in Scotland is able to make a living from making and selling photography-as-fine-art. How does having a

course. But they sold internationally - in a London Gallery." Was that because they looked like paintings? He is not sure. "Yes. It's possible".

The ambivalent position of mainstream photography in the contemporary art world is something that Williams finds frustrating. That, together with a lack of any culture of buying photography in this country and a dearth of spaces willing to show the work of even established workers are things that should be of concern to

David Williams talks to Scottish Photographers

highly demanding 'day job', albeit in a college of art, fit in with being a creative photographic artist? "The demands of Higher Education are increasing exponentially, and while I'd like to be in Japan making pictures just now, I know that this place (eca) has helped facilitate the work in the first place. As for my photography students . . . there are restraints imposed in institutions by their very nature and the intuitive side of photography can take a back seat to theorising. The untutored attitude to picture making, like rock and roll, has fallen away. I do welcome the business of contextualising the work but it can be overdone. Students may do only two or three projects in a year compared with the way that you and I did it - just getting out there and making pictures which is what it is all about".

David Williams has had experience of all branches of photographic practice in Scotland at first hand, from what are now described as the optimistic days of the seventies when the amateur still held sway to the twenty first century with its confusing fine art agenda. What's going on in Scotland? "Photography in Scotland, in terms of the Scottish Arts Council, comes under a general visual arts umbrella. While this means that the medium is not ghettoised, it is perhaps to our disadvantage. In England there used to be discrete Arts Council support for photography and the resultant range of high quality exhibitions and publications is plain for all to see. Publication is vital to the dissemination and survival of work and this is an area that is woefully lacking in Scotland. Believe it or not, Tom Normand's book (*Scottish Photography: A History*) is actually the first of its kind to appear and it's taken till 2008 to get it published! As for galleries, the *Scottish National Portrait Gallery* does a good job with limited resources but in general gal-

leries can be reluctant to take risks in what they show. Ansel Adams and Robert Mapplethorpe are all very well but it's not rocket science to put on shows like that, which just can't go wrong. *Stills* and *Street Level* continue to loyally fly the flag, but there is a great need for more spaces for the middle tranche of talented practitioners and students who have very few places to show. A few years ago I showed work at the Houston Fotofest which was wall-to-wall photography and all unbelievably inspiring with a vast array of work being shown in all manner of spaces- galleries, banks, cafes. Wouldn't it be great if someone could cherry pick these ideas and attitudes and transfer them to Scotland? Of course it needs to have a hub like Houston or Arles." Yet another Edinburgh Festival? "Not necessarily Edinburgh. Glasgow would be just as appropriate - so long as it actually happens it doesn't matter where it is."

While we are talking I have been jealously eyeing up two black boxes containing the new Japanese work. We look through these quiet, almost devotional images that have been made with all the love and attention that could be found. There is a substantial and challenging exhibition there. But can we look forward to seeing them in Scotland?

Peter Goldsmith: The Corridor Gallery

THE CORRIDOR GALLERY, as has been often asserted, existed on the first floor of the Glenrothes sports institute for a period of 12 years (1977-89). It showed an eclectic variety of photography, local, Scottish and foreign, of standards from a children's workshop to some who had international reputations. From Himalayan trekking to the "concepts" of a leading critic. But primarily it existed to give young, or at least unknown, photographers a first or early exhibition - and hence the experience. Did any of them come to anything, I was asked at a *STILLS* gathering recently. Well, most of the heads or senior lecturers at Scotland's universities teaching photography had an early show in the Corridor; two exhibitors are now professors of photography in America; three subsequently had one-man shows at the Houston FotoFest; a young Czech whose work was smuggled out of the country in the Iron Curtain days has now published books and is represented by a Paris gallery (among others). Two or three went on to become gallery directors themselves. One became the Chairman of the Texas Arts Council and a Presidential Adviser on The Humanities, and one the Photography Adviser to a leading London auction house. Of the historic exhibitions, a retrospective of Willie Clarke is now in the Dunfermline Museum. Gerry Badger's comment on his work was, "This necessitates the re-writing of the history of Scottish photography"! Mr. Clarke was one of the few who were affected



Malcolm Hill: From the 'Doocots' series. The late Malcolm Hill was a Corridor exhibitor and the architect of Street Level in Glasgow

by modernism, possibly from his acquaintance with Paul Strand's films. James Gilchrist of Pitlochry's work is now in the St. Andrews University collection. And a roll of photographs by Washington-Wilson of Aberdeen, found in someone's bathroom cabinet, ended up with Kirkcaldy Museum. The Corridor also organised exhibitions of Scottish photography which were shown in America and Scandinavia. But what it importantly did was, to provide an outlet and an objective for young photographers which, at the time, was widely recognised and accepted -- and which doesn't exist today. "Corridor Gallery" acceptance was highlighted by a number of "clones" in (if I remember rightly) Belfast, Swansea, Southampton - and the photographic section of the Abilene Center for Contemporary Art in Texas was originally called The Corridor Gallery; however, the Art snobs objected.

When, in the early 80s, the Scottish Arts Council (SAC) felt that photography was sufficiently widely recognised as an art form to subsume their specialist photography committee into the visual arts, we greeted the news with enthusiasm (although some, perhaps more far-sighted and maybe a bit more cynical, weren't quite so happy) ... There were visions of Scottish photographers' work being shown in the major galleries with proper recognition and promotion of their work. What we hadn't appreciated was that, the Art World

Peter Goldsmith: The Corridor Gallery

still had no real understanding of photography, and that they considered anything which involved the making of a photograph somewhere in the process to be "Photography". Which is no more true than saying that, anything which includes a ceramic component is "Ceramics".

The longstanding problem with photography, and one which won't go away is that, rather like ceramics, it covers everything from the commercial workaday records through to conceptual art, and throughout it there are large overlaps. Many of the great

names in photography took their commercial photography over into their artwork. Also many people who are recognised as art photographers don't consider themselves "artists". When is a picture of a spoon a work of art, and when is it an advert? Are a News Photographer's celebrity shots worthy of showing in an art gallery?

A fair proportion of the world's greatest photographers didn't go to an art college or photography school. In practice a lot didn't (don't) earn their living from photography and are therefore, by definition, "amateurs" ... In painting, self-taught artists of major stature are almost unheard of (Jack who??), because of the need to learn techniques and development of ideas, but photography does lend itself to autodidacticism - and the products of art colleges aren't noticeably better technicians than those of camera clubs, they just live in different worlds ... This makes it hard for those steeped in the academic tradition to make judgements. "Of course she had a brilliant diploma show at the Glasgow School of Art the other year" is a more reassuring justification than, "he first learnt photography at the Edinburgh Photographic

Society but has, of course, developed a long way since then" ... I am thinking of two photographers -- one of whom has faded from sight, and the other now heads a photographic school.

Photography in it's traditional sense is a recording medium, such as street documentary, landscape, portraiture or less definable and more personal work, but these tend to be largely ignored. Official support for what is traditionally known as Photography, whether film or digitally produced, seems to be at it's lowest ebb since the early 70s. The honorable exception

"It is a national disgrace that, expatriate photographers are given major exhibitions and commissions whilst local photographers of equal or even greater merit (if not in fame and earning power) are ignored."

being the National Portrait Gallery. I don't count block-buster shows of press photographers' celebrity portraits which have nothing to do with anything but making money! It is a national disgrace that, expatriate photographers are given major exhibitions and commissions whilst local photographers of equal or even greater merit (if not in fame and earning power) are ignored. When a photographer wins a

major international award in any country, one would expect, fairly promptly, to see a prestigious exhibition of their work. Is the Gallery of Modern Art going to show David Gillanders at this year's Edinburgh Festival?

We are now having an Ansel Adams show in Edinburgh, thanks to the efforts of a single individual, and even for a major exhibition such as this, he had difficulty obtaining a venue. Incredible though this may be, my personal experience would confirm that problem. Adams was a great photographer, environmentalist (within the lights of his time), and photography owes him a great

Peter Goldsmith: The Corridor Gallery

debt for his intense promotion of it as an art form. And don't forget, it is largely owing to his efforts that we have such things as photography galleries and non-commercially orientated photography courses at degree level. His prints are still the standards by which others are judged (or should be). However, it would be appropriate to current concerns to follow this with Robert Adams or our own John Davies now. The former was awarded the Deutsche Börse Prize last year, and the latter shortlisted for this year. They are both, of course, environmental landscape photographers, but in different ways from Ansel Adams. Neither have large popular profiles, and their work (Robert Adams in particular) is less accessible. So they won't make large sums of money for the gallery. Hence there is small hope of seeing them in Scotland.

What is to be done? In the 70s, groups of enthusiasts, academics, professionals, amateurs, got together and did something. Stills, after a false early start, was led by the American Richard Hough who used his contacts to get an array of impressive shows by transatlantic photographers. However, this did lead to a "tradition" of their reluctance to show contemporary Scottish photographers. After a seminar on Scottish and Scandinavian Photography at the Danish Cultural Institute in Edinburgh, Gloria Chalmers and Jane Brettle set up the *Portfolio Gallery* (now just a magazine), and the Danish contingent from the Image Gallery in Aarhus (still going) offered advice to the Glasgow group on setting up Street Level. (Also still going, although not perhaps quite as was the original intention...)

In other words, some of the younger contingent have to get together and make the commitment - and start afresh! Don't look to the SAC for funding, or they will try and control you, but

rather accept help 'in kind' - free gallery space, surplus picture frames, free or low cost printing, etc. Gallery sitters can be students, OAPs or unoccupied spouses, for example. The current director of the Image Gallery started as a mushroom picker - out at dawn to pick mushrooms, back to see husband and kids off to work and school, and housework all done, was "at a loose end" - so offered her services to the gallery. At that time they only opened from 4 pm to 8 pm, so she went in at 12 and stayed till 4 - which enabled the gallery to open all day. She is now a recognized authority on contemporary photography. She is also business-like, which the original gallery group weren't.

A Scottish gallery director informed me that traditional photography is an obsolete medium - which sums up the mindset of the SAC, who described an exhibition of snapshots, rescued from the trash bins outside mini labs and assembled into conceptual views of peoples' lives, as a large exhibition of "Amateur Photography". The SAC is obviously irrelevant but we have to prove it so by action. The generation who did things in the 70s are now retired -- so it falls to the younger ones to take up the torch. Alicia Bruce has made a good start at Beyond Words, but we need much more than that can offer ...

Peter still has a number of catalogues from the Crawford Arts Centre's "100 Up!" exhibition - a retrospective of the Corridor Gallery's first 100 exhibitions.

S.A.E. (size A5) to Peter Goldsmith, 18 Mid Street, Largoward, Fife KY9 1HY, if you would like a copy.

You can contact Peter Goldsmith at p.a.goldsmith@lineone.net

Chris Leslie: The Balkans

I first travelled to the Balkans in 1996. I started off in a small destroyed town called Pakrac in Croatia where I spent six months working on a social reconstruction project. A year later and I was back in Sarajevo where I would spent the next four summers teaching children black and white photography in a make shift darkroom in an orphanage basement. The Balkans to me were the centre of the universe at that time in my life, my friends used to joke that I had 'Bosniaitis'.

Sarajevo as a city was like a temptress, once you visited once you knew you would be back.

As a destroyed landscape it was spectacular to photograph but it was its people that really make the city. You drink coffee with them, they invite you into their homes for dinner, and you have a few too many beers with them while they tell you incredible stories of suffering, genocide, starvation and survival in a European city at the end of the twentieth century.

The war in Bosnia stopped in 1996 but peace won't be possible until those responsible for the siege and shelling in Sarajevo; Radovan Karadic and Ratko Mladic, both indicted war criminals, are arrested.

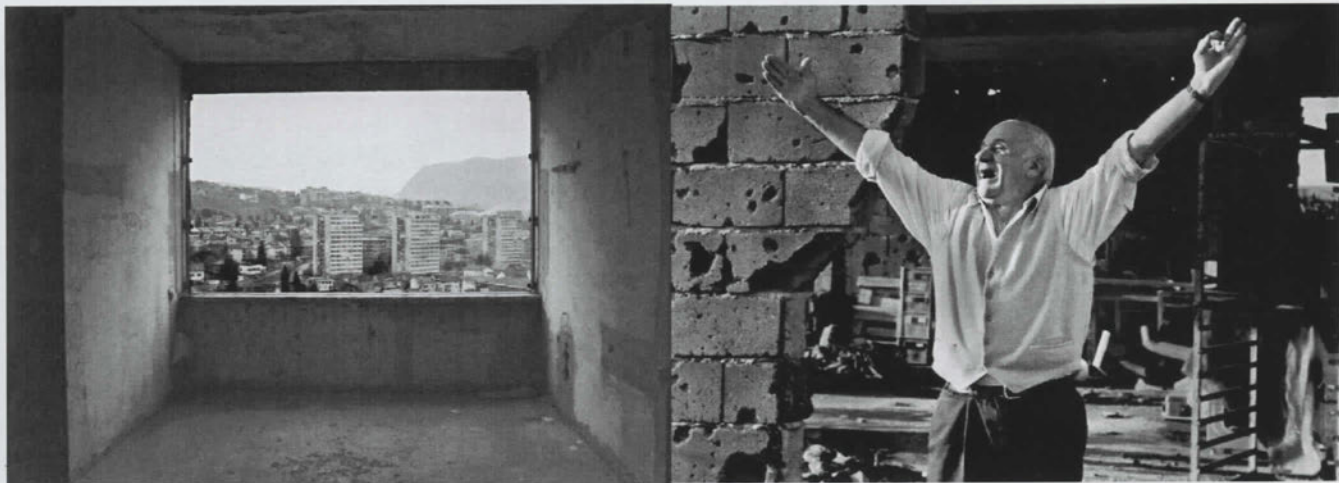


Ethnically cleansed home and refugee child.

© Chris Leslie www.chrisleslie.co.uk

"I warn you. You'll drag Bosnia down to hell. You Bosnians aren't ready for war. You Muslims could face extinction"

Radovan Karadic, - Bosnian Serb Leader,
October 1991



Snipers view, Sarajevo
Meet Davor, Sarajevo
© Chris Leslie www.chrisleslie.co.uk

*"Shoot at slow intervals until I order you to stop.
Shell them until they can't sleep. Don't stop until they are on
the verge of madness"*

Ratko Mladic, - Bosnian Serb Commander, April
1992



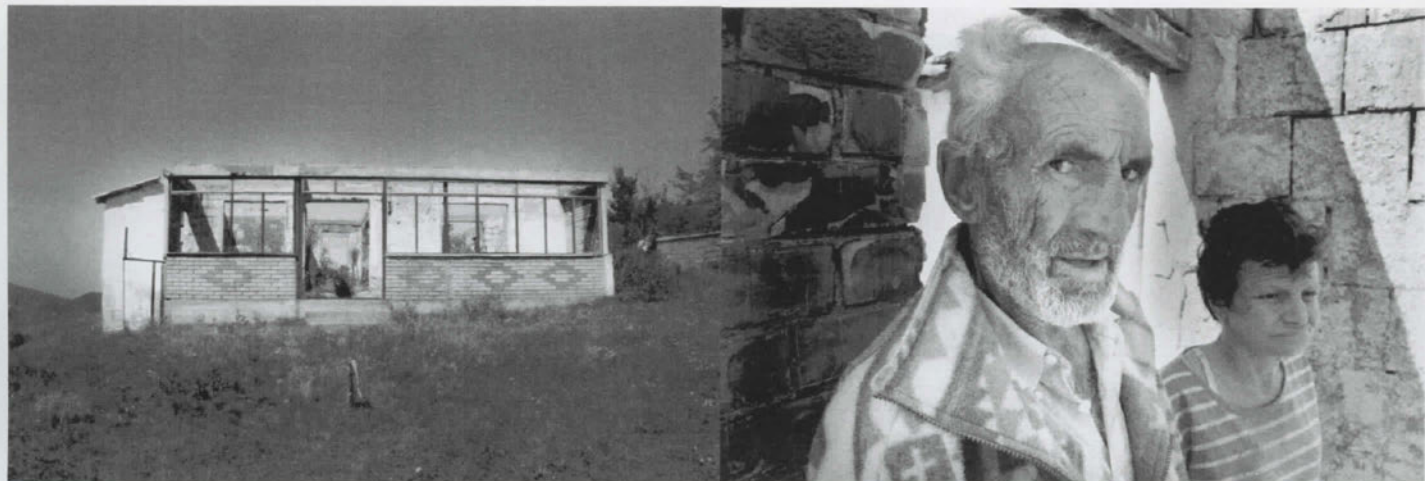
Destroyed orthodox church in Croatia and Lion cemetery in Sarajevo.

© Chris Leslie www.chrisleslie.co.uk



The Bosnian Serbs held the city of Sarajevo under siege for 1326 days, the longest siege in modern history of mankind.

Chris Leslie: The Balkans



Refugees in Kosovo return to their sacked and burned home.

© Chris Leslie www.chrisleslie.co.uk

In 1999 the Balkan wars came full circle as Kosovo erupted into savage violence. By the end of the war almost 850,000 people were displaced and thousands killed.



FAMILJA RAMADANI



Red cross building in Pristina listing the thousands missing.
© Chris Leslie www.chrisleslie.co.uk

February 2008 and Kosovo declares independence determined that it will bring stability and economic growth. Independence was what their people had died for. Kosovon Albanians celebrated and Serbs throughout the Balkans rioted. The rest of the world watches in caution.

Hugh Walker: From Angkor to Angkar

IN FEBRUARY 2007 I travelled through Cambodia en route to Taiwan. The plan was to spend four days in Siem Reap photographing some of the Angkor sites, and then go on down to Phnom Penh and Ho Chi Minh City. A series of interconnecting buses and flights meant a fairly tight schedule. Other younger travellers had enthused about remnants of the Vietnam War, but I felt that I knew enough about this period of history, including the Killing Fields of Cambodia. It all belonged to memories of the 60's and 70s.

As it turned out, three days were enough at Angkor, photographing dawn to dusk and shuttling between sites by motor bike. I needed a rest. With some spare hours in Phnom Penh, and having seen video montages of recent Cambodian history the night before, it was curiosity that led me to Tuol Sleng, formerly the S-21 detention centre, and thence out to Choeung Ek. It is still difficult to find words to express the impact of these locations. I suspect that the minor cold which turned to pneumonia may have had something to do with the emotional impact of coming unprepared so close to genocide. From subsequent reading I now know how powerfully others have been affected, and continue to be so when revisiting. Part of the shocking realisation for me was that the 70's were not a closed chapter in Cambodia's history, but that the Khmer Rouge were active until relatively recently. Most touching of all has been the haunting impact of images that are displayed in Tuol Sleng of those who were incarcerated there, and reflection on the role of photography in the process.

Hugh Walker

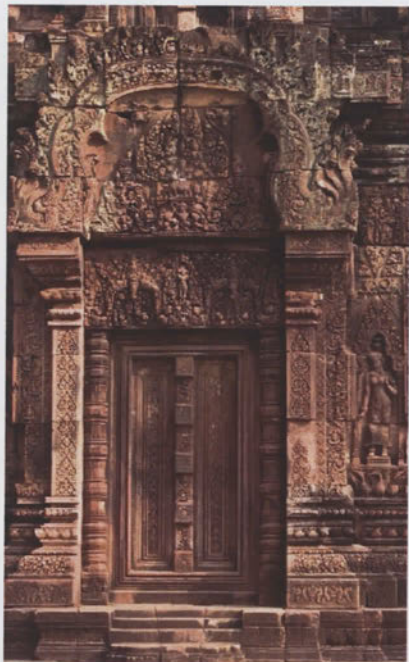
International tribunal

In October 2004, the Cambodian Government finally ratified an agreement with the UN to try surviving leaders of the Khmer Rouge. In July 2006, the judges of the Extraordinary Chambers of Cambodia were sworn in. The chambers are comprised of Cambodian and foreign legal experts, with Cambodians in the majority. The entire legal process is expected to take three years and cost USD 56.3 million, most of which will come from the international community.... The Cambodian Government and the UN decided that the court should limit prosecutions to the senior Khmer Rouge leaders who planned or gave orders, as well as those most responsible for committing serious crimes. It is expected that only a small number will fall within this remit and face trial.

At the beginning of August 2007, Kaing Guek Eav, known as Comrade Duch, head of S-21, was charged with crimes against humanity. On 19 September Nuon Chea, "Brother Number Two", was arrested and similarly charged.

On 19 November, a fifth Khmer Rouge leader, Khieu Samphan, a close confidant of Pol Pot and former head of state, was charged with crimes against humanity committed between 1975 and 1979.

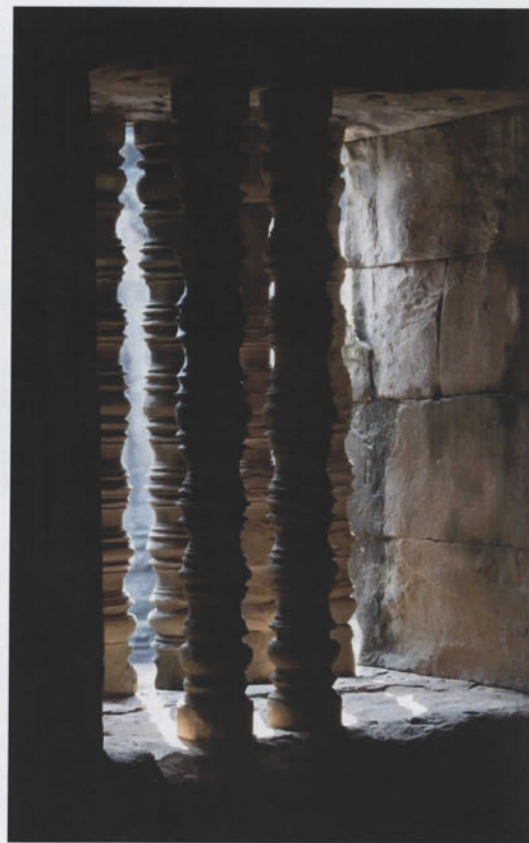
Discovery of Tuol Sleng



era by the code name S-21. Strictly speaking, S-21 was an interrogation and torture facility rather than a prison . . . The facility served primarily as an anteroom to death.

On January 7 1979, heavily armed Vietnamese forces, accompanied by lightly armed Cambodian allies, reached the outskirts of Phnom Penh...

Two photojournalists who had accompanied the invasion were drawn toward a particular compound by the smell of decomposing bodies. The silent malodorous site was surrounded by a corrugated fence topped with coils of barbed wire... They had stumbled into a vicious and important Khmer Rouge facility. Documents found at the site soon revealed it had been designated in the Democratic Kampuchea



Hugh Walker: From Angkor to Angkar



Photographic documentation

The photography sub unit at S-21 took mug shots of prisoners when they arrived, pictures of prisoners who died in captivity, and pictures of important prisoners after they were killed. According to Nhem Ein who worked in the sub-unit, photographs in this final category were taken by specially selected cadres (the prisoners throats had been cut) and forwarded in single copies to the "upper brothers". The unit also produced identification photographs of the staff. Over 6000 photographs taken by the unit have survived . . .





Executions at Choeung Ek

"When the prisoners arrived at the site, they were assembled in a small building where their names were verified against an execution list prepared beforehand by Suos Thi, the head of the documentation section . . . Prisoners were then led in small groups to ditches and pits that had been dug earlier by workers stationed permanently at Choeung Ek."

Huy continued...

"They were ordered to kneel down at the edge of the hole. Their hands were tied behind them. They were beaten on the neck with an iron ox-cart axle, sometimes with one blow, sometimes with two... Ho inspected the killings and I recorded the names. We took the names back to Suos Thi. There could not be any missing names."

Extract from interview with Him Huy.

Excerpts from VOICES FROM S-21, by David Chandler by permission of University of California Press.

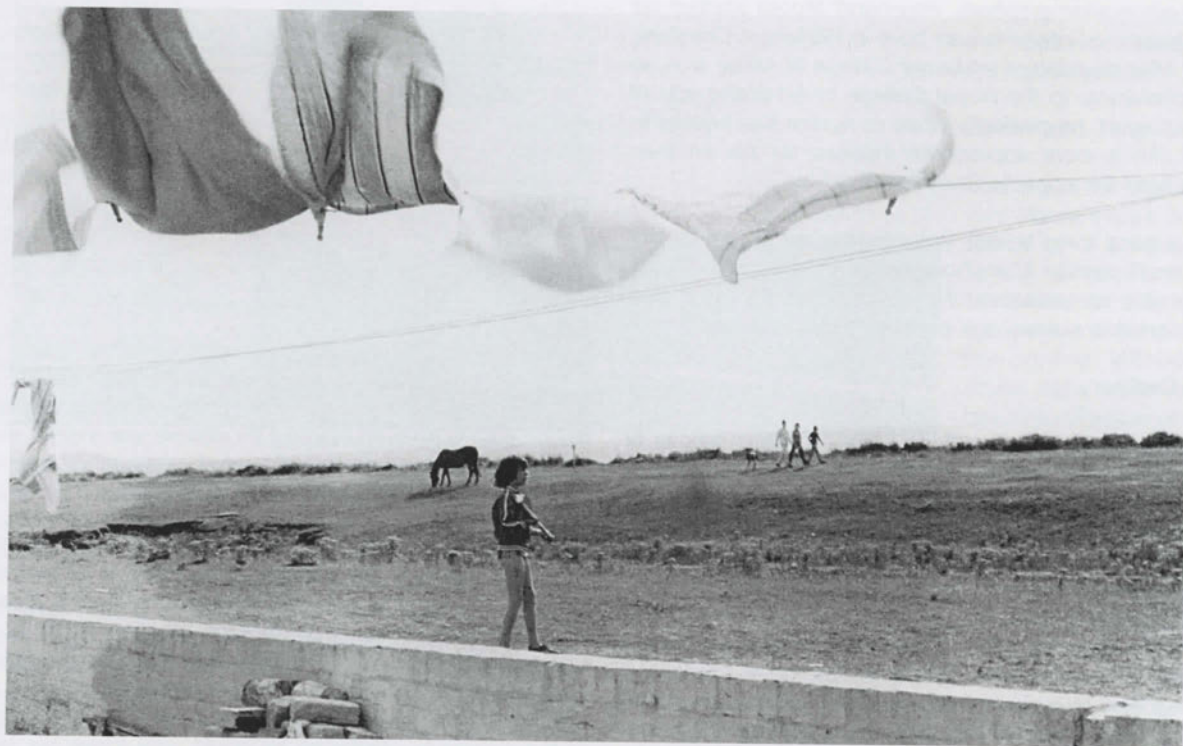
All Images © Hugh Walker

Hugh Walker: From Angkor to Angkar



Genocide memorial - Choeung Ek

All images © Hugh Walker 2008



Raymond Moore

Galloway 1979

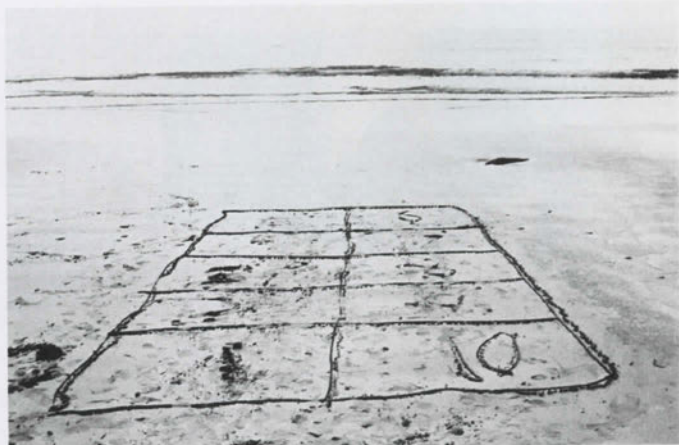
Sandy Sharp: Regarding Raymond Moore

"Like many other photographers, Raymond Moore started his artistic career as a painter. He was born in Wallasey, Cheshire, in 1920 and after studying at Wallasey College of Art he won an exhibition scholarship to the Royal College of Art at the age of 27. After graduation, he gradually came to realise that photography offered him a more appropriate medium for his art than painting. He lived for a time in Dumfriesshire"

It is always a good thing to look up a photographer whose pictures raise one's spirits. The photographs of Raymond Moore never fail to give me pleasure. Why should this be, given the totally unremarkable scenes and events that he recorded?

Exotic and Ordinary

Some time ago (perhaps it is still the same) amateur salons of photography were filled with 'classic' images such as portraits of Nepalese children, stormy landscapes and wizened faces. It seemed that successful photography required travel abroad, preferably to the East, and needed a presence in the face of spectacular lighting conditions or extreme meteorological events. It is strange to recall that, at that same time, Ray Moore was quietly photographing only a few miles from his home in the most unremarkable conditions. Empty shops, quiet roads and deserted beaches in unfashionable holiday resorts were his stage. A clutter of fences, poles and wires, solitary dogs and occasional passing figures were his props. What is the fascination of these scenes which hint at an irony and absurdity of existence? What can be the appeal of this apotheosis of the common place?



Raymond Moore: Pembrokeshire 1967

The Common Place

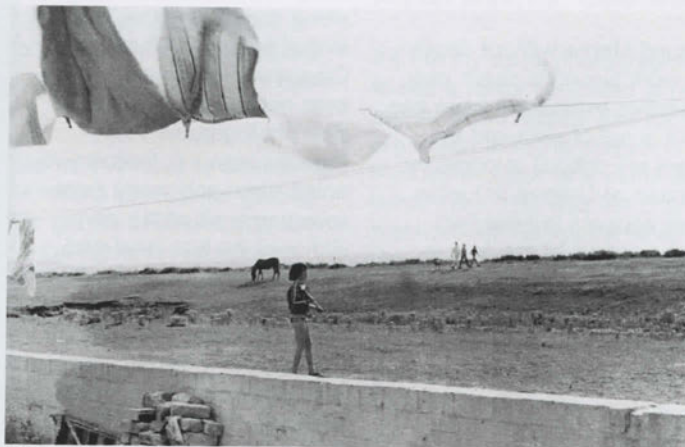
It might be best to describe the common place by elimination. It is not the exotic or the squalid or the sublime or the ridiculous. And yet. As anyone who has tried to emulate the photography by Ray Moore knows, the common place must be sought out and tracked down. That photograph of telegraph poles came from a long journey of selection and management. It is a careful ordering of lines and spaces and shapes. Eschewing the power of the painter to rearrange he could only move his feet in his quest to capture satisfying images. There are painters like Utrillo (and James Tweedie of Glasgow) who can show us such emptiness. But both a feeling of immediacy and the ordering of little details which surprise us, blown papers, broken fences, unex-

Sandy Sharp: Regarding Raymond Moore

pected reflections, are things in which photography revels. Far from being indiscriminate images of ordinariness Moore's images are constructed with a discipline which is quite extraordinary. Lacking the seductive appeal of exotic subjects he always had to work twice as hard.

Mud Puddles in Maryport

Some of the features of a Ray Moore are emptiness, anonymity and often puzzling little details. There are usually few landmarks or clues to location for much of it is fugitive. Mobile homes, snow, marks in the sand, washing lines. There are occasional tantalising glimpses of permanence such as that house (doorless?) photographed in Allonby in 1982. But for many images only the title and date testify to their ever having existed. Such are the fleeting subjects, themes and settings which compose his astonishing (and so small) body of work. But why are photographs of puddles in Maryport so fascinating? Moore has referred to 'a visual world absolutely crammed full of things just asking to be looked at' and when these 'wonderful, magical things' whose visual relationship and significance he points out are found not on the top of a mountain but in the next street, their power to excite us is all the greater. It is this turning aside (something eastern?) and looking at ordinary things with new eyes, seeing things changing into



Raymond Moore: Allonby 1977

other things and recording this with the utmost integrity that is the appeal of these extra-ordinary photographs.

Space and Time

Looking at the reproductions of Ray Moore's work one is often struck by a precise sense of time. A sense of time which can be related to the light, a soft light which is enhanced by his fine printing. Without that particular light there would have been no reflection or shadow or sparkling of broken glass or highlight of sun on sea. Of course

one can return and 'work' a scene but a great deal of photography involves serendipity even if it is stage managed and not pure luck. Moore was like the golfer who said that the more he practiced the luckier he got. Because he practiced being lucky he found his props in the right place and the light and shadows just where he wanted them.

It is normal at this stage, and often unhelpful, to compare the photographer with other artists, this writer or that musician. However we cannot help mentioning the plays-of-the-absurd of Ionesco - for Eugene Ionesco toyed with words and their meaning in a way that is so very like Moore's reaction to the elements of his everyday photographs. Their kind of 'truth' is stranger than fiction if only we are sufficiently sensitised to see it.

Regarding Raymond Moore

The Legacy

It is impossible to write about Raymond Moore without deploring the virtual disappearance of his work since his death over twenty years ago. After the retrospective exhibitions there has been silence. *Murmurs at Every Turn* is out of print and the precious little catalogues of his shows are difficult to come by. It is hard to imagine the works of Britten or Greene or Larkin vanishing into thin air but this is what appears to have happened. Or would Raymond Moore, the genius of the anonymous, the common place and the absurd, have been amused at idea of his photographic work vanishing. Like almost all of the moments he ever photographed?

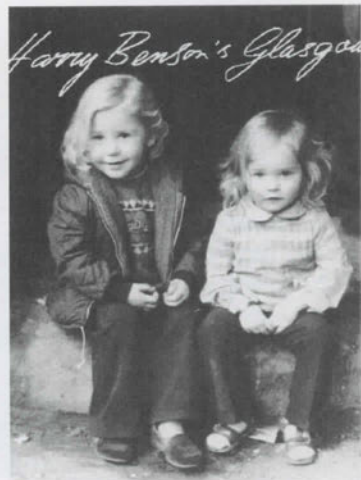


Raymond Moore Retrospective: Ray McKenzie, Portfolio No10, 1991
Remembering Raymond Moore: Various contributors, Creative Camera 1/1988
Raymond Moore: Timothy Stevens, Ffotogallery & Oriol Cardiff
Interview with Ray Moore: William Bishop, Inscape No 18

This article first appeared in *Inscape* No 30 (Autumn 1998)
Inscape is published by William Bishop; there are four editions per year and the subscription is £13.00. You can contact *Inscape* at www.inscapephotography.co.uk

Book Review: Harry Benson's Glasgow

Just in time for Christmas, along comes another large-format picture book of Glasgow. This one by veteran newspaper and magazine photographer Harry Benson (now 78) features some older and many more recent images of the city. Although he has lived and worked in New York for over 40 years, he obviously retains great affection for the city where he was born and grew up and he still has relatives. Regular visits to the city he still calls home has enabled him to photograph it through the decades.



For Benson, the content, the information, in a photograph is of paramount importance, and the subject is usually people. Often he is shooting celebrities in their own surroundings, or perhaps in some neutral venue such as a restaurant or hotel, and usually to a tight deadline. So in this latest volume we have Elaine C. Smith in Café Gandolfi gazing dreamily up at the window lighting her (or perhaps she is just checking the blackboard for today's "specials"). But I prefer his more photojournalistic images of the city and its inhabitants in everyday pursuits - just going about their own business through the decades. The photographs cover fifty years, from the 1950's to the present day, and reflect his own

interests and memories - friends, family, the Southside of the city, boxing and football. Perhaps there is an element of Benson revisiting his own childhood and early life, as with the wonderful photograph of the youngsters cooling off in the fountain in Kelvingrove Park.

Whatever you think of the photographs, you have to admire his tenacity. He has all the newspaper man's instincts for getting the picture; overcoming obstacles to get an exclusive shot or scoop. His determination to rise to the top of his profession was not deterred by rejection from the RAF camera club during National Service, nor by an unsympathetic job interview with the Glasgow Evening Citizen where the picture editor told him he would be better off feeding animals at his father's zoo. A start on the local paper in Hamilton got him a toe-hold in the profession, then frequent overnight rail trips to London continued until he secured the Fleet Street job he craved. He showed them, all right. This book does not really add anything new to what we know about Glasgow, but the photographs are mostly well observed and often nostalgic. What comes over is Harry Benson's love of the medium and his willingness to continue making images, even at an age when many others will have swapped their Nikons for a pension book.

Harry Benson's Glasgow is published by Black and White Publishing Ltd, priced £25.00. ISBN 13: 978 1 84502 111 5

Stewart Shaw.

Harry Benson: a Photographer's Journey will be at the Kelvingrove Art Gallery Glasgow from 30 May to 14 September.

Ansel Adams: Celebration of Genius

It's not my usual photographic interest, but a local opportunity to see a major exhibition of original prints by legendary photographer Ansel Adams was too good to miss. The exhibition was organised from the collection of George Eastman House in Rochester, USA, and came at the end of a four year international tour. This was the only UK showing and by all accounts it almost did not appear at all in this country. Despite being handed it "on a plate" through a personal contact with the director of Eastman House, Scottish photographer Lindsay Robertson encountered difficulty in getting any gallery in Scotland to show it. In the end it was Edinburgh's City Art Centre which took it on, showing 150 prints, covering the 1920's to the 1960's over its three upper floors.

As expected all the "greatest hits" were present, such as *Monolith*, *The Face of Half-Dome* and *Moonrise*, Hernandez and there were plenty of his trademark dramatic "mountain-scapes" with snow-covered tops set majestically against a heavily filtered, virtually black sky. All in monochrome of course, but these striking, sweeping vistas were balanced by more tranquil images taken in the woodlands and forests, some close-up details and a few arranged still lifes. There were portraits too of Alfred Steiglitz, Edward Weston, Edwin Land (inventor of the Polaroid system) and others, but my preference was for an anonymous portrait of a weathered female face peering at the photographer through some netting (*Woman and Screen Door*, 1944).

Adams clearly loved the "great outdoors" and relished his expeditions in the country's national parks. He clearly wanted to convey his awe and appreciation of the natural wonders,

and also campaigned extensively for the conservation of these areas. In his lifetime (he died in 1984) he achieved success for his art and found many buyers for the editions of his prints. Unlike some photographers he was not coy about revealing how he achieved his effects and prints, with a long list of publications, starting in 1935 (*Making A Photograph*), showing in detail his working methods including the famous "zone system" for exposure control. These practical publications sat alongside his monographs of images, and sometimes combined the two (Examples: *the Making of 40 Photographs*, 1983). All these books must be well known to Lindsay Robertson, who is exhibiting his large monochromatic Scottish landscapes alongside those of Adams and who is clearly influenced by the American's subject matter and methodology. In fact Ansel Adams briefly visited Edinburgh in 1976, ("I photographed an old graveyard in Edinburgh, a city to which I would love to return"), but none of the photographs he made on that occasion have found their way into this exhibition, so instead we have Lindsay Robertson's views of our country in the Adams' style.

Ansel Adams' subject matter is still popular with the public, though has been unfashionable with the cognoscenti for some years now and this may explain the difficulty in finding a venue for this show. Nevertheless it remains a testimony to Adams' commitment to the environment and a bravura display of traditional monochrome printing. It is interesting to compare prints made at different stages of his life, from the smaller "Parmelian Prints" (gelatine silver emulsion on parchment paper) of his first commercial portfolio published in 1927 to the later large exhibition prints displaying the fullest tonal reach his technique could produce. He died too early to experience digital photography,

but his enthusiastic embracing of contemporary new technology such as the Polaroid Land camera would lead us to believe he would have explored its possibilities. Perhaps then the dictum he would have left us would have been "the TIFF is the score and the Giclee print is the performance."

The work of Lindsay Robertson can be seen at his gallery of fine black and white images at www.lindsayrobertson.com.

Stewart Shaw

Alexander Rodchenko: Revolution in Photography **Hayward Gallery London 7 February - 27 April**

The paradox of this exhibition is that the prints are antique and the printing is dated but some 70 to 90 years on the images are startlingly modern. The Rodchenko viewpoint from above, below or at an angle was daringly innovative. It recorded an optimistic view of the Bolshevik revolution - a world of athletic young men and women marching and parading to a better world. The photographer himself was a signed up revolutionary who embraced enthusiastically a new world. However as early as 1929 his dynamic compositions were attacked for advocating bourgeois concepts. Then he was attacked for 'formalism', the same sin in Soviet eyes which was laid at the door of the compositions of Shostakovich and Prokofiev.

In the 1930's he was sent to document the construction of the White Sea Canal which used forced labour. There is a haunting image of a band accompanying the workers at their soulless



Alexander Rodchenko: Portrait of Mother 1924

toil. Rodchenko's comment on this work is that he could take photographs without thinking of formalism. Ill health, disillusionment and continuous harassment followed. The work, however, survives as a compelling document of a time and a mood.

One element of the exhibition that merits particular attention is portraiture. It was his theory that it was necessary to record a person's life not with one 'synthetic' portrait but a

large number of different portraits taken at different times in changing circumstances. That theory is illustrated by, for example, a number of portraits of the unsmiling and grim looking poet Myakovsky. It is I think possible to see what he is getting at, though I remain from the examples in this exhibition to test the theory but both it and the photographs which accompany it provoke the interest to test it. In any event the portraits are powerful not least the one of his mother looking down and through the left lens of her spectacles with her right eye. A fascinating and rewarding exhibition.

Douglas May

Street Level in Glasgow "is looking for £200,000 to pay for the fitting out of their new *Trongate 103* complex. *Street Level* will share this building with seven other organisations including the artist-run-space *Transmission* and the *Glasgow Print Studio*. In total they will have twice as much space as their last location including a bigger gallery and darkroom facilities. They will be able to move in at the end of 2008 and are planning a conference on the subject of 'Scotland's contribution to photography' in the Spring of 2009 to introduce the new venue, before the official launch in the summer . . . Additional functions will include more emphasis on selling photographs, acting as a broker on behalf of photographers. There will be a space in the new venue dedicated to selling prints and they plan to participate in art fairs."

Source. Winter 2007



'No Entry just yet - but things are moving in the Merchant City. *Street Level*'s latest incarnation will be in the *Trongate 103* complex.

George Logan: POP Dead or Alive

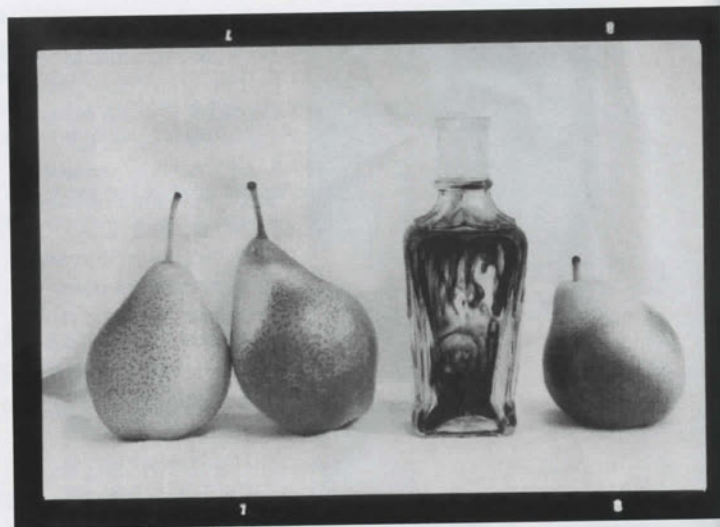
We live in a digital age where the number of megapixels rules the photographic day, with the slightest ruffle of texture or as some have it 'noise' marks the image and camera down from a daily shifting standard, today this is the best but tomorrow who knows. We are in a digital monoculture, whose lack of diversity shall win out. All cameras, point n' shoot to robust pro will in the future be multi megapixel, 'full frame', ultra smooth and probably able to do hi definition movies as well. Globally positioned and wi fi compliant. So, what point a silver based paper that dates back to the 19th century and requires exposure to direct sunlight ?

A brief history lesson

Manufactured first in 1884, Gelatine Chloride Printing Out Paper (P.O.P.) has been on the market almost continuously. However in 1987 Eastman Kodak with other manufacturers having fallen by the way ceased manufacture, making it latterly only to special order. Fortunately in late 1988 the French firm of R. Guillinot, Boespflug & Cie resurrected a vintage P.O.P. formula for manufacture. By 1993 Chicago Albumen Works Nederland, in partnership with Stichting Fotoconservering of Rotterdam made exclusive arrangements to distribute P.O.P. throughout Europe. The paper actually being made by the British photographic paper company Kentmere, who have continued to manufacture the paper until very recently. The French company Bergger also produced the paper for a while but quality control was very poor and subsequently stopped manufacture. Bergger do however still produce an 'Art contact paper' but that is a different type of paper.

Why POP is special.

The printing characteristics of P.O.P. cannot be found in any other black and white contemporary printing paper or other alternative processes and certainly nothing digital. It's image colour



George Logan: Essence

can range from orange through to a rich chestnut to a gorgeous violet (aubergine) black according to the processing given to each sheet. It also exhibits an extended tonal range, compared with other papers giving it a lovely smoothness. Processing is straight forward and involves exposing the paper in contact with a film negative. The negative needs to exhibit a long tonal scale and high density range of 1.80. After much experimentation HP5 or FP4 in Dektol (yes Dektol) for 5mins works fine. Printing involves placing the negative in contact to the paper and exposing to sunlight or another strong UV source, you check periodically in subdued light utilising the split back of the printing frame to determine correct exposure.

You 'develop' (no actual developer is actually required) the print

in Gold toner (Hydrogen tetrachloraurate solution to be precise) until the desired colour is achieved, then placed in a non hardening fixer solution (sodium thiosulphate) and finally washed then air dried. This can be done not in a darkroom with a red safelight but under a fluorescent strip light source, which is quite uncanny if your used to conventional printing but it won't fog the paper in the short term.

During these steps colour and density changes occur, some expertise being required to assess and gauge the desired finished result step by step. Following accepted archival procedures POP prints have a proven life expectancy, quite unlike any digital print despite their accelerated testing.

POP is just a contact printing paper so only suitable to for using a negative of a size that will render a viewable image. The smallest with which I've worked is 6x9 creating intimate pictures. 5x4 and upwards probably being the norm. To see a POP image created with a very large format is quite something.

With the general requirement for a large format negative it is perhaps understandable that POP is much more popular in America, whose photographers have embraced large format more. Linda Conner being the most well known photographer to use POP on a regular basis.

The future

Unlike platinum, cyanotype, salt prints or other alternative processes POP requires the paper to be manufactured, similar to other conventional black and white photographic papers. There are though a few diehards who produce their own POP coatings but this really does require a degree in chemistry and a nerd gene. The manufacture unfortunately is inherently problematic and this with its decline in sales almost certainly due to digital means that its future is almost at an end.

Kentmere who are the only manufacturers of POP where recently taken over by Harman Technology Ltd formally part of Ilford. There will almost certainly be some restructuring and POP with its combination of difficult manufacture and low sales will possibly be struck. The Chicago Albumen Works who distribute the paper in America are it is understood in discussion with Harman and it is hoped able to persuade them to make a batch at least. Sadly the much loved quality of Polaroid is also no longer with us. In the future it would be good to still see true diversity of processes rather than faux effects courtesy of Adobe. This is not a form of luddism but like all calls against monocultures an awareness of that routes ultimate dead end greyness.

For those wishing to try POP there are still a very few boxes of POP available in the UK through Silverprint and www.retrophoto-graphic.com

Related link: <http://www.albumenworks.com>

Update: Harman Technology in England has agreed to continue to produce Printing-out paper for the Chicago Albumen Works. They will start testing later this fall, so most likely it will not be until early 2009 that there will be some results.

In the meantime, Kentmere was able to make one more batch of paper before they shut down their facility in Staveley. We expect that paper here (USA) in mid-June; if you want to order any of it, please contact Erica Spizz at pop@albumenworks.com. Note this information was received from Chicago Albumen Works so it is quite possible that one of the current suppliers will have it in stock at some stage.

Islands possess an almost mystical allure for many creative artists, Orkney perhaps more than most. For a photographer such as the Tanzanian Pradip Malde, the isles represented a pit stop before moving Zen-like, Stateside. Then there are others, most notably Swedish-born *Scottish Photographers* member Gunnie Moberg, who embraced the community and the landscape to become part of the rich Orkney tapestry.

Gunnie died in Stromness on 31 October 2007, 31 years after moving to the islands and shortly after curating a show entitled 'Three Island Groups: Orkney, Shetland and the Faroe Islands' which opened in Copenhagen before travelling to Shetland.

Gunnie was best known for a long and fruitful association with her friend, the poet and author George MacKay Brown, and for her collaboration with Norwegian author Liv Schei on a series of books on the islands of the North Atlantic. Her first collection of photographs, *Stone Built*, was published in 1979, and her last, *Orkney*, in 2006. In 2003 she was one of three photographers in a group of twenty contemporary artists commissioned to produce work for permanent installation in the new Scottish Parliament.

In 1983 the Collins Gallery, then at the centre of the Scottish photographic firmament, curated a touring exhibition entitled *Contemporary Camera: Scottish Contributions to Photography*. Gunnie was one of three Orkney-based photographers among the twenty five selected for the show. Her grounded, unpretentious approach to her art was encapsulated in her exhibition catalogue statement: '... you see something you like to freeze, a detail you like to look at a bit longer, and that is what I photograph'.



Gunnie Moberg photographed by Alistair Peebles

Her artist's eye for detail is perhaps best displayed in nine unimpeachably subtle images in the exquisite *Stone*, printed in a limited edition by the Officina Bodoni and complemented by sixteen George MacKay Brown poems, although of all the images created by her, the only one hung in her home was a portrait of a cow, Astrid, on a midsummer Shetland night!

Michael Petersen



Ariadne Xenou: Panel from *Abject Hagiographies* (See Editorial)

Douglas May: From the Bird Flu Series

Despite the advances in medical science infectious diseases still pose a substantial threat to the population which is maybe not possible to avert.

Thus it is arguable that we are no better off than people in the 18th century.

Douglas May



Douglas May: From the Bird Flu Series



David Gillanders wins the "UNICEF Photo of the Year 2005"

Congratulations to **David Gillanders** whose work has been featured in the NOTES. "The British photographer David Gillanders is the winner of this year's international photographic contest „UNICEF Photo of the Year". His photo shows a street child in Odessa. Yana made her way from Moldova, the poorest country in Eastern Europe, to the Ukrainian city. She died last Christmas addicted to drugs and infected with the HI virus. She was only 13 years old." *Eva Luise Köhler UNICEF.*



David Gillanders: 13 year old Yana, who has been homeless for six years since her mother was imprisoned in Moldova. Odessa, Ukraine,

July. Look it up when you are passing! **Iain Maclean**, who recently made the brave choice of becoming a freelance photographer, had a splendid feature on a Scottish foundry in a recent Herald magazine. Look out for the name . . .

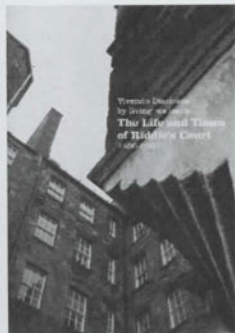
Keith Price has sent us this generous message: "I had great fun making some cameras a few years back, and learned a lot! Since I now work almost exclusively with digital cameras, I started wondering what to do with these one-off hand-made cameras of mine . . . It seems like a good idea to offer them to SP to be used to raise

funds for the group through an email auction or whatever seems appropriate. They can be seen on my website www.thinart.com"

Keith wrote an article about his cameras in an early edition of NOTES and those of us who were at the Skye weekend had the opportunity to see them for ourselves. They are beautifully made instruments and truly collectors' items.



Keith Price: "Wide-angle medium format view camera made mainly from recycled materials".



Alicia Bruce has been involved in the Riddles Court project in Edinburgh for some time. Together with Elizabeth Bryan she has compiled and edited a splendid publication *Vivendo Discimus* . . . by living we learn, The Life and Times of Riddle's Court 1590 - 2007. Alicia has just taken up a new appointment at Aberdeen Arts Centre.

There have been exhibitions from several *Scottish Photographers* recently including **Mike Thomson**, **Douglas Thomson** and **Peter Goldsmith**. **Melanie**

Sims has a show coming up in Oakland (USA) from 6 June - 18

Simon Nicholas White is exhibiting in the RGI's Kelly Gallery Douglas Street, Glasgow G2 4ET May 17 - May 31.
Tel: 0141 248 6386 Opening Hours Weekdays: 10.30am - 5pm
Saturday: 10.30am - 1pm



Maud Sulter: 1961 - 2008

with shows in *Street Level*, *Portfolio* and the Scottish National Portrait Gallery where her portraits with the enormous 20" x 24" Polaroid camera were shown.

Both the workshops which are running are fully booked. Donald Stewart has a waiting list for the two day one in Stills with John Blakmore and Carl Radford also has a waiting list for the one on alternative processes which he and Kerik Kouklis are running at Carl's home in Hamilton. Let us know if you are running an event and we will advertise it. Events require to be self financing or free as *Scottish Photographers* is unable to underwrite costs.

The Inversnaid Weekend was booked out before advertising could even take place. Such is the interest that some extension of this or alternative format (a ballot?) might be considered. The organiser would appreciate guidance and assistance. Zoe Gibson and Caroline Douglas, both post-graduate students at

It is with sadness that we note the death, at the age of 47, of **Maud Sulter**. Maud was born in Glasgow of Scots and Ghanaian descent and her art took many forms, text, photography, sound and performance. She exhibited widely throughout Britain

with shows in *Street Level*, *Portfolio* and the Scottish National Portrait Gallery where her portraits with the enormous 20" x 24" Polaroid camera were shown.

Edinburgh College of Art, are attending the weekend thanks to the generosity of Andre and Linda at Inversnaid and one of our own members.

In April our Local Hero, Thomas Joshua Cooper made a rare appearance in Glasgow (where he lives!). After an extended visit to Antarctica he tells us that his next stop is Greenland, this in pursuance of his most ambitious body of work: *The World's Edge - The Atlantic Basin Project*. Message/reminder to Thomas: we hope to have a presentation from you in *Street Level* later in the year. There is a tantalising glimpse of the project in the St Mungo Museum in Glasgow until May 26.

Portfolio meetings are opportunities to show your work and see the work of others. Notice is usually made by e-mails. If you do not receive these then get in touch with the contacts:

Inverness: Matt Sillars matt.sillars@gmail.com

Glasgow: *Street Level* carl@scottishmonochrome.co.uk

Fife: Peter Goldsmith p.a.goldsmith@lineone.net
and jenni@redcabinstudio.co.uk

Edinburgh: Alicia Bruce has gone to Aberdeen - another co-ordinator and leader for the Edinburgh meetings is now required. Madeleine Shepherd is willing to continue to make the e-mailings if a new co-ordinator or team is willing to step forward. There are about sixty members in Edinburgh, an area with a great photographic tradition. *Stills* provides a central, comfortable and free meeting space. Contact *Scottish Photographers* or Madeleine at madeleine@tapirland.co.uk

Scottish Photographers

Life Member Thomas Joshua Cooper

Anke Addy Aboyne Chris Adie North Berwick Alan Aitchison Lochwinnoch John Alexander Broughty Ferry Allan Allison Glasgow
Denis Alyshev Glasgow Jane Angel Edinburgh Roland Ashcroft Longforgan Susan Baker Glasgow Geoff Banks Aberdeen James Baster Edinburgh
Colin Benson Edinburgh Ian Biggar Dumfries Andy Biggs Elswick Richard Bingham Bonnyrigg William Bishop London Val Bissland Bearsden
Alan Borthwick Perth Sheila Borthwick Perth Allan Bovill Edinburgh Keith Brame Edinburgh Alicia Bruce Edinburgh David Bruce Helensburgh
David Buchanan Edinburgh William Buchanan Edinburgh Ronald Burns Upton Robert Burns Glasgow Irene Cadenhead Edinburgh
Gordon Cairns Glasgow Gordon Cameron Edinburgh Lord Caplan Edinburgh Richard Carrey London Colin Cavers Lauder Lin Chay Glasgow
Derek Christie Edinburgh Al Clark Abernethy Lesley-Anne Clark Glasgow Julie Close Scotlandwell Alastair Cochrane Avoch Bob Collins Glasgow
Joel Conn Glasgow Scott Cook Dunfermline Robin Coutts Waterloo Mike Cowling Glasgow Anne Crabbe Chesham Gordon Croft Lower Largo
Caroline Dear Portree Margaret Diamond Glasgow Alan Dimmick Glasgow Stan Dodd Chelmsford William Doig Glasgow Craig Dorrall Milngavie
Gordon Doughty Achnamara Caroline Douglas Edinburgh Catherine Drain Kilsyth Stan Duncan Rotherham Martin Elder Culbokie Bill Ellis Warrington
Ian Fairgrieve Inverness Roger Farnham Glasgow Peter Fenton Strathcarron Ed Fielding Perth William Fisher Glasgow Eileen Fitzpatrick Kinloss
Felicity Fullwood Glasgow Sam Gardener Staffin Tony Gardner Aberfeldy Robin Gillanders Edinburgh Aase Goldsmith Largoward Peter Goldsmith Largoward
Andre Goulaingourt Inverness Suzy Gray Kilmuir Jenni Gudgeon Cupar Peter Hallam Morton Avril Harris Enfield Gordon Harrison Achnasheen
Janet Healy Cumbernauld Jim Henderson Laide Meg Heggie Glenrothes Niall Henderson Menstrie Joyce Henry Giffnock John Hobson Edinburgh
Nick Holmes Mull Keith Ingham Glasgow Hilary Jackson Torrance Colin Jago Glenelg Jakob Jakobsson Milngavie Tony Jenkinson Lossiemouth Kate Jo Inverkip
Vaughan Judge Inverkip Eric Judlin Glasgow John Kemplay Chipping Campden Virginia Khuri London Ian King Inverness James Kinloch Tayvallich
Alina Kisina Edinburgh Tomasz Kotowski Edinburgh Robert Laidlaw Bo'ness Peter Lane Forest Town Thomas Law Bearsden Nikki Leadbetter Menstrie
Kevin Lelland Glasgow Gordon Lemant Falkirk Gordon Lennox Cumbernauld Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood
Clare Lorenz Edinburgh Jamie McAteer Edinburgh Patricia Macdonald Mussleburgh Douglas Mackie Edinburgh Douglas McBride Killin
Graeme Magee Edinburgh Harry Magee Glasgow Frances McCourt Glasgow Sarah Mackay Glasgow Ray McKenzie Milton of Campsie Iain McLean Glasgow
John McMeekin Paisley Steve McQueen Glasgow Jim Mailer Cupar Graham Marsden Nairn Don Marsh Glasgow Fergus Mather Wick Stephen Mather Glasgow
Allan May Bearsden Douglas May Edinburgh Ian Melville Glasgow Tony Middleton Cannock Robin Miller Drummadrochit Bill Millett Rutherglen
David Mitchell Dunfermline Bob Moore Avoch Chris Morris Bishops Waltham Roy Myers East Linton Kevin O'Brien Leven David Ogden Balmullo
Caroline Parkinson Edinburgh Alan Paterson Glasgow Peacock Visual Arts Aberdeen Michael Peterson Lerwick Robert Pew Motherwell Fiona Porteous Alva
James Stuart Porter Edinburgh Stephen Pounder Dundee Keith Price Lairg Carl Radford Blantyre Hazel Rae Portree Bruce Rattray Camberley
Martin Reekie Ballater John Rhodes Salisbury Chantal Riekel London Jonathan Robertson Cupar Roy Robertson Newport on Tay Mairi Robertson London
Richard Sadler Monmouth Beth Sandison Edinburgh Gordon Saunders Glasgow Lenka Sedljackova Czech Republic Mike Shanahan Haslemere
Sandy Sharp Motherwell Stewart Shaw Glasgow Madeline Shepherd Edinburgh Matt Sillars Dingwall Roddy Simpson Linlithgow Melanie Sims Bearsden
Richard Smith Portree Craig Snedden Glenrothes Source Magazine Belfast Philip Spain Glasgow Jill Staples Boiney Shelagh Steele West Calder
Alex Stephen Prestwick Donald Stewart Kinross Stills Gallery Edinburgh Street Level Glasgow Euan Sutherland Glasgow Stefan Syrowatka Cork Claire Terris
Dalmeny Norma Louise Thallon London David Third Keith Anne Thomson Forbes Douglas Thomson Stonehouse
Michael Thomson Hamilton Elisabeth Thorin Linlithgow Nigel Thorpe Glasgow Tom Urie Motherwell Tiny van der Werf Netherlands
Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kennay David Wallace Perth Vanessa Wenweiser Glasgow Simon Nicholas White Edinburgh Colin
Wishart Pittenweem Veronika Woodroffe Victoria BC Canada Paul Wotton Killearn Sandy Wotton Killearn Ariadne Xenou Athens Russ Young Santa Fe

info@scottish-photographers.com www.scottish-photographers.com

Scottish Photographers 33 Avon Street Motherwell ML1 3AA

01698 262313 sandesharp@compuserve.com